

THE RISE AND FALL OF THE HOLE IN THE WALL

How Ante-Bellum Senators Slaked Their Thirst.

A JOKE ON THE HOUSE

Passed Amendment Abolishing Liquor Traffic, Vainly Hoping That Senate Would Kill Measure.

The question of selling intoxicating liquors at the National Capitol has recently attracted the attention of the national lawmakers as well as the country at large and is causing much amusement to members of the Senate on account of the awkward position the House placed itself in by depriving its members of refreshing liquid beverages.

There has always been a vigorous outcry by a certain class of people against the barroom feature at the Capitol. These people believe that strong drink ought not to be sold on the Hill. This applies to the House only, however, as for some time no intoxicants have been dispensed in the Senate restaurant. On the House side, however, there are no restrictions, and visitors as well as members of the House find no difficulty in slaking their thirst. Efforts to prevent this have been made from time to time, but while these efforts on the part of advocates of prohibition have had the effect of temporarily checking the sale, they have failed to suppress it.

Joke On House.

Believing that the desired reform might be accomplished by the enactment of a law, the prohibition advocates succeeded in having an amendment placed on the immigration bill forbidding the sale of intoxicating liquors in any part of the Capitol building. There was no content over the amendment, those who did not agree with it believing that the Senate would strike it out of the bill. The Senate committee did strike it out, the point being made that it was not germane to the bill. When the bill reached the Senate a strong opposition developed to the action of the committee, and after much debate the paragraph was restored.

The latest proposition, according to the Senate side of the question, is to pass the provision along with the immigration bill, let it become a law and then repeal it—provided the members of the House itself will introduce and pass the repealing measure.

The Senate has a great advantage over the House in the matter of personal conveniences at the Capitol. The increased accommodations derived from the removal of the Library of Congress, and the possession of the Malby Building, situated on the north side of the Capitol Park, enable every Senator to have a private room.

On account of the present agitation for exclusion of intoxicants from the Capitol it is interesting to look back and see how the liquid refreshments were dispensed in the days gone by.

In Days Gone By.

When Webster, Calhoun, and other legislative giants wanted to "wet their whiskies" when engaged in making and unmaking laws for their country, they visited what was then known as the "Hole in the Wall," a small room, not far removed from the postoffice of the Senate, which at that time occupied the present Supreme Court chamber. This small, circular room, which received the name of the "Hole in the Wall," was likewise the first restaurant the upper house ever knew, and, as may well be imagined, the menu was not to be compared to that of the present day restaurant, the great statesmen being satisfied with a sandwich of cold beef, tongue, ham, turkey, or a few hard-boiled eggs.

While the "feed" was slow, the food was plentiful and of the best, adulterated and blended whiskies not being tolerated, and, as a rule, the big men took big drinks. The "Hole in the Wall" was for the convenience of Senators and Members, and it was seldom that the ordinary citizens availed themselves of its privileges. Of course the statesmen were permitted to take their friends in for a friendly "bumper," but the proprietor generally turned them out when not accompanied by a Senator or a Representative. To some extent the "Hole in the Wall" was a "blind tiger" and the proprietor was afraid of being "pulled."

Sideboard Adjunct.

When the new Senate wing of the Capitol was finished provision was made in its basement for the present restaurant and postoffice. Later on the Library absorbed the old postoffice, incidentally taking in the "Hole in the Wall," but today the little circular room remains as a reminder of legislative convivialities of the days long gone.

When the "Hole in the Wall" disappeared there sprang up the sideboard adjunct for the committee rooms, and these flourished for many years, and, in truth, some of these "wet goods" arrangements still hold good in a few of the rooms of the have-all-be-ware Senators. These sideboard arrangements were abused by many who were permitted to visit the rooms, and finally they were looked upon as a nuisance. And, too, some of the papers throughout the country began to make a protest at the large sums annually set forth by the Secretary of the Senate as having been expended for "snuff, quinine, beer's oil, pills, etc.," but which, in fact, went for the genuine "Dutch courage." The committee room bar was anything but a success, and gave the Senators a vast amount of annoyance from the fellows who were ever ready to "panhandle" a little liquid refreshment.

It was in 1896 that Henry Wilson introduced a resolution in Congress abolishing the sale of whisky in the building. The resolution was adopted, but it was never effective, and from that day to the present it has not been difficult for a drink hunter to get all he wanted, although at intervals it has been announced that the sale of liquor had ceased.

CURRENT ART NEWS AND GOSSIP OF THE WEEK

The question of the admission of works of art through our custom houses free of duty, which will probably be urged before the present Congress, is a question which presents ample grounds for disagreement. While it may be urged that if the provision is made to apply only to objects of art produced more than fifty years ago, it will not interfere with the productions of American artists; it may also be claimed that if these objects of art are admitted, duty free, they will be used to beautify the collections and the homes of those who are rich enough to pay the now existing duties, and that by this concession of the amount of duty, a certain amount of revenue will be lost to the Government which in some way or other will have to be met by an increase of revenue in other directions.

For this loss of revenue the people at large will receive no benefit except from the very unsatisfactory reflection that certain art masterpieces (which they are not permitted to see) are now owned in the United States, and the further, equally unsatisfactory, reflection, that some time in the future these duty-free works of art may find their way into art museums where they can then be enjoyed by the public.

It seems but just, if such works of art are to be admitted duty free, that the purchasers should be required by law to place their possessions on exhibition in public art galleries where the public can at frequent intervals be permitted to view and inspect them, and in this manner receive some benefit in recompense for the loss of revenue which must ensue from this proposed legislation.

To admit works of art duty free, may appeal to those who are esthetic and sentimental, but in business matters it seems unwise to open such an avenue for profitable speculation, as it is well known that art works increase in value with age to an extent which is unknown in any other field of investment.

It is not always the best course to follow the advice of Mrs. Grundy. When George Frederick Watts, the greatest living painter of England, presented his beautiful work, "Love and Life," to the American people, and there seemed to be a prospect that it would be given a place in the White House, Mrs. Grundy helped herself to an extra cup of tea and gossip was busy for a while. As a compromise the picture was hung in the Corcoran Gallery, where it has been admired by thousands of visitors, and in the course of time the Washington public commenced to feel secure in its possession until a national gallery should be established.

With the removal of the picture to the White House a realization of the extent of the loss is now deeply experienced by all lovers of art—for there are many who never visit the Corcoran Gallery without paying a visit to the picture as though to the shrine of a patron saint. We cannot mourn the loss of possession that has never existed, and but for Mrs. Grundy the picture would have found a place in the White House at the time the gift was made. But there will be many a fervent wish that some time this example of the oldest and the wealthiest of English painters may be returned to the Corcoran Gallery, where the public may see the work of a man who has painted for nearly sixty years, not for wealth or for distinction—although he now bears the honor of the Order of Merit—but for love of art, love of the beautiful, and love of mankind.

The embarrassment of riches is being experienced by the Guild Hall Art Gallery, which is now filled to its proper capacity. This has been brought about by the bequest of Mrs. Charles Gassiot, who has delivered to the Guild Hall the collection of her husband, who was a famous collector for more than thirty years, of art works from prominent British painters.

The collection includes works from some twenty-five noted artists. Among the list may be found such names as Constable, Landseer, Millais, and Alma Tadema. A valuable collection saved to England by the patriotism of a business man.

Mrs. Caroline Thurber, a Chicago portrait painter, has recently returned to Chicago after a long residence in England and on the Continent. Mrs. Thurber has won an enviable reputation while abroad as a portrait painter, and has painted portraits for many distinguished people, among them the Duke and the Duchess of Sutherland. In a short time she will visit Washington, where she has a commission to paint a life-size portrait of General Miles.

The water color work of F. Hopkinson Smith, consisting of subjects from European sketches, was opened to the public at the Arts Club, Philadelphia, and will continue until January 3, 1903. Those who had the opportunity to see the work of Mr. Smith in his exhibition at the Corcoran Gallery last May will no doubt live in hopes that as the exhibition is as near as Philadelphia some way may be devised to bring it to Washington. Those who are fond of this gifted painter in his other lines of talent may be glad to know that he will appear on the lecture platform in Washington in January.

The third Chicago Photographic Salon, held at the Art Institute of Chicago, under the joint control of the Art Institute and the Chicago Society of Amateur Photographers, was formally opened on Tuesday night, December 16, with a reception which included in its list of invitations the members of the press, the members of the Chicago Institute, the members of the Photographic Society, and the photographic exhibitors. As is usual on such occasions, the capacity of the exhibition room proved inadequate, and opportunity to see the pictures was made almost impossible by the immense number of visitors.

The exhibition, with the exception of a few exhibitors from Canada, is purely

an American exhibition, no effort having been made to secure foreign work. The pictures hung number 190—tastefully arranged examples of progressive American work, and represent the country from Maine to California. The absence of any work from the "Photo Secessionist" adherents is noticeable, although several exhibitors who were represented at the "Photo Secessionist" exhibition in New York last spring have work on exhibition here, but these exhibitors are not the leaders of the "Photo Secessionist" movement.

Among the most noticeable exhibits is the work of William B. Dyer, of Chicago, who exhibits portraits and genre studies of a uniform degree of excellence, and a marked improvement over some work of former years.

I am glad to note that the "New York Evening Post" has formed a proper estimate of the Anglized Japanese Water Color Exhibition now being held in that city. While the term "hodge-podge" may be more fitting for a poorly cooked dish than an art exhibition, it seems in this instance justifiable. The trouble with this class of art is that it is neither English, American, nor Japanese, but a composite of the poorer qualities of each. Washington has had its inflection of this kind of semi-foreign art, and now New York and Chicago are having their epidemic of Japanese water colors. Not how good, but how cheap, seems to be the end in view.

Alice Boughton, of New York, has an exhibit of eight pictures—some of them undertaken in the open air—and evidencing much artistic feeling in this most difficult and severely criticized field of photography.

Solon Gates, of Chicago, a professional exhibitor, exhibits three portrait studies which show excellent training in this direction, and a masterful grasp of the dignified pictorial essentials of the higher grade of portrait work.

Oscar Maurer, of San Francisco, takes the lead in the work sent from California, which is strongly represented in the exhibition.

Osborn L. Yellott, of Towson, Md., exhibits five pictures, one of which, "Over the Hill," has been a general exhibition favorite—and was recently shown at the International Exhibition at Turin, Italy.

Washington, D. C., is represented by two exhibitors, Virginia M. Prall, who has exhibited in the two preceding Chicago salons, and J. W. L. Dillman, of the Capital Camera Club, who makes his first appearance at an out-of-town show.

Among other exhibitors are C. Yarnall Abbott, of Philadelphia; Herbert Arthur Hese, of Jacksonville, Ill.; Arthur A. Gleason, of Rochester, N. Y.; Alvin Langdon Coburn, of Boston, Mass.; and Dr. F. Detlefson, of Chicago. Example of the work of these last-named were recently shown in Washington at the loan exhibition of the Photo Era Company. The exhibition will continue until January 4, 1903.

The work of John La Farge, now on exhibition at the Marshall Field & Co. Gallery, Chicago, is awakening a wide variety of criticism. Some claim that even this exhibition, comprising over fifty specimens of water colors, oils, and sketches, does not show the talent of this artist. Others claim that it is an exhibition better suited to the painter's taste than to the general public. The work seems much better and of more importance than the work shown by Mr. La Farge, at the recent water color exhibition in New York. It is certainly novel in the themes selected. In portraying native ceremonies of the Japanese and Samoan people, Mr. La Farge has given several spirited paintings which shed a new light upon many of the native customs. In these paintings he seems to have caught the very essence of action, and his drawing is as bold and vigorous as the most scrupulous realist could desire. In his imaginative work he has given some rare specimens of suggestion, particularly in his "Spirit of Storm, Japanese Folk Lore." In this picture Mr. La Farge shows a tornado sweeping through the woods. In the swirling mass gathered by the wind one readily sees the enemy of all animal life. You almost recognize forms of animals, and forms of men distorted beyond recognition. This is not fancy. Closer inspection fails to reveal definite forms, and yet the terror of such a storm is so vividly presented that all of the destruction which it brings is as strongly impressed as could be by the most graphic description.

In the picture entitled, "The Strange Thing Little Kiosai Saw in the River," the artist has pictured a rapid stream bearing in the current a human head. The expression of the upturned face is as realistic as though in the presence of death. It is illustrative of a native legend of the finding of the head of a political prisoner, whose mangled remains have been cast into the river. None of his horrors has been suppressed in this dramatic recital. It is an object lesson which leaves an impression on the beholder which can never be forgotten.

This exhibition has been fortunate in the number of sales, and the prices ranging from \$50 to \$750 place it far above a bargain day basis.

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De white folks an' uh' hurring
Wif packages an' toys;
Baby dolls fo de little girls,
An' ice skates fo de boys,
Dey's smiling an' is happy!
No load too hard to lift.

Jes picks it up an' toats along
Somebody's Chris Mus gif.
So I smiles an' I is happy.
Ex uh' cullud man can be,
As knows de white folks won't fogit
Uh' po ole man like me;

An' dey don't have long to study
What dey gwine to please me wif;
Fo' yo' "Ukule Ben" is thankful
Fo' any Chris Mus gif.

Dars Marse Harry's little gal.
(Dey calls her Fanny Blossum),
Done slip uh' quatah in my han'
To help to buy dat possum!

An' Miss Virginia's little boy
Come uh' running to me wif
Uh' bran' new haf uh' dollah
Jes' fo' uh'—Chris Mus gif.

So, Ise happy; mighty happy!
You musn't mind de tears
Uh' runnin' dis ole black face,
Kase I'm gittin' on in years;
And de chillum dey won't know
What dey pleases me most wif,
It mote be de way dey hugs me—
Uh, de yutha Chris Mus gif.

L. H. F.

MARRIAGE BROKERS IN FRANCE.

Court Decision Which Gives Their Business Legal Standing.

Paris Messenger.

Matrimonial agents, in France are judicial. The law which up to the present has dealt somewhat severely with them, and refused to consider as binding contracts made by them, is apparently beginning to take up another attitude. At any rate, this was the case recently when the Chambre des Requetes had to consider an appeal from Toulouse. Some time back a solicitor living in the neighborhood of that town engaged the services of a local matrimonial agent, who in due course found a suitable wife for his client.

The marriage took place, and the agent applied for his commission, but the solicitor did not appear inclined to pay the sum agreed upon. He first declared that the amount was out of proportion with the services rendered, and subsequently refused to pay anything whatever. The parties then went to law, and the local civil court dismissed the agent's claim on questions of fact. He appealed, and the appeal court also decided against him, holding that "money payments for matrimonial negotiations were immoral and illegal."

The plaintiff next appealed on a point of law to the Chambre des Requetes, which decided in his favor and ordered a fresh trial of the action by the civil court. A passage in the speech made by the Avocat General is well worth quoting. After showing that marriage had always been considered as the basis of society, he said:

"How can the fact of facilitating a marriage, of placing two families in relationship, of procuring a companion for the man who wishes to create a family be declared, a priori, ipso facto, an act contrary to morals, to law, and to public order? The contrary is the case. A priori and on principle, it is a meritorious action, and it cannot be considered too favorably. Must the nature of this meritorious and moral action be changed because the intermediary has not been a disinterested person? By no means. A disinterested intermediary may commit a detestable action, while an interested one may commit an excellent one. Everything depends on the circumstances."

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